



VON

L. v. B E E T H O V E N.



M E S S A

a quattro Voci coll' accompagnamento dell' Orchestra

composta da

Luigi van Beethoven.

D R E Y H Y M N E N

für vier Singstimmen mit Begleitung des Orchesters,

in Musik gesetzt und

S.^r Durchlaucht dem Herrn Fürsten von Kinsky

zugeeignet

von

Ludw. v. Beethoven.

86^{te} Werk.

PARTITUR

Pr. 4 Rthlr.

Bei Breitkopf & Härtel.

in Leipzig.

ERSTER HYMNUS.

3

Andante con moto assai vivace
quasi Allegretto ma non troppo

Violino I.^{mo}

Violino II.^{do}

Viola

Oboi

Clarinetto in C.

Fagotti

Corni in C.

Soprano

Alto

Tenore

Basso

Organo e
Bassi

pp *cres* *f* *p* *cres* *sf* *p*

pp *cres* *f* *p* *cres* *sf* *p*

pp *cres* *f* *p* *cres* *sf* *p*

pp *cres* *f* *p* *cres* *sf* *p*

cres *f* *cres* *sf* *p*

cres *f* *cres* *sf* *p*

f *sf*

Tutti *p* *cres* *f* **Solo**

Ky-ri-e e-lei-son, e-lei-son, e-lei-son, e-lei-son! Ky-ri-e. ky-ri-
Dich, den ewigen Wel-ten.

Tutti *p* *cres* *f*

Tief im Staub an-be-ten wir, an-be-ten wir e-lei-son, e-lei-son!
anbeten wir, an-be-ten wir

Tutti *p* *cres* *f*

Ky-ri-e ri-e. e-lei-son, e-lei-son!
Tief im Staub.

Tutti *p* *cres* *f*

Ky-ri-e e-lei-son, e-lei-son, e-lei-son, e-lei-son!
Tief im Staub an-be-ten, an-be-ten wir, an-be-ten wir, an-be-ten wir

pp *4 5 10* *6 5 6* *6 6* *cres* *f* *Organo* *6 4 5 8* *sf* *p* *7 6*
senza Org. *8 2 3 7 8* *senza Organo*

1667

e. ky - ri - e e - lei - - - son!
 herrscher, dich, den Allgewal - - ti - gen!

ky - ri - e e - lei - i - son,
 dich, den All - ge - wal - ti - gen,

ky - ri - e e - lei - - son
 tief im Staub an - be - ten wir

Ky - ri - e e - lei - son. ky - ri - e e - lei - - son, ky - ri - e e - lei - - son, e - lei - son
 Dich, den ew - gen Herrscher. dich an - be - - - ten wir, tief im Staub an - be - - - ten, anbeten wir

Ky - ri - e. ky - ri - e e - lei - - son, ky - ri - e e - lei - son, e - lei - son
 Dich, den ew - gen, dich an - be - - - ten wir, tief im Staub an - beten wir, anbeten wir

Ky - ri - e, ky - ri - e, ky - ri - e e - lei - - son,
 Dich, den ew - gen Wel - ten - herrscher, dich, den All - ge - wal - ti - gen,

ky - ri - e e - lei - - son
 tief im Staub an - be - ten wir

p Organo / 6 f 5 7 6 4 = 6 6 p# senza Org. cresc.

Oboi

Fag.

Corni

Solo

Tutti

f

Chri - ste e - lei - son! Chri - ste e - lei - son! E - lei - son Christe Chri -

Solo

Tutti

f

Chri - ste e - lei - son! Chri - ste e - lei - son! un - lei - son! un - end - li - cher! Ach un - er - messen, un -

Solo

Tutti

f

Wer kann dich nen - nen? und wer dich fas - sen? e - lei - son! E - lei - son Christe Chri -

Tutti

f

und wer dich fas - sen? Ach un - er - messen, un -

Violone.

sf

p

f

tasto

senza Org.

f

6

7

8

ste e-lei-son, e-lei-son Christe Chri-ste e-lei-son!

nennbar ist dei-ne Macht! Chri-ste wir stammeln mit Kindes-lal-len den Namen, den Na-men Gott!

ste e-lei-son, e-lei-son, Chri-ste eleison, Christe, Chri-ste e-lei-son!

nennbar ist dei-ne Macht! e-lei-son wir stammeln mit Kindes-lal-len den Namen, den Na-men Gott!

dim pp cresc poco a poco f

166 Org. 5

P senza Org pizz

musical score with vocal parts and instruments

Clarineti

Ky - ri - e e - lei - son, an - be - ten wir, e - lei - son, e - lei - son, Ky - ri - e e - lei - son.

Tief im Staub an - be - ten wir, an - be - ten wir, an - be - ten wir, Tief im Staub an - be - ten

arco

tasto piano

Bassi con Organo

senza Org.

son, e-lei-son, e-lei-son, wir, an-be-ten wir, e-lei-son. Ky-ri-e, ky-ri-e, ky-ri-e e-lei-son e-Dich, den ew'gen Wel-ten-herrscher, wir an-be-ten dich, den Allge-

wir, e-lei-son, e-lei-son, an-be-ten wir. E-lei-son, Tief im Staub,

Staub, e-lei-son, an-be-ten, e-lei-son, e-lei-son. Ky-ri-e, An-be-ten wir, Ky-ri-e, Tief im Staub, e-lei-anbeten.

Celli Bassi pizz arco

senza Organo

The musical score is written for a church service, featuring vocal parts and organ accompaniment. The score includes lyrics in German and Latin, with dynamic markings such as 'cres', 'ff', 'pp', and 'p'. The organ part is marked 'senza Org.' and 'tasto solo'.

The lyrics are:

le - i - son, ky - ri - e, ky - ri - e e - lei - son, ky - ri - e e - lei - son,
 wal - ti - gen, an - be - ten, an - be - ten wir, an - be - ten wir, ky - ri - e e - lei - son, ky - ri - e e - lei - son,
 ky - ri - e, ky - ri - e e - lei - son, dich, - - den ew' - gen Herr - scher, dich, den All - ge - walti -
 an - be - ten, an - be - ten wir, an - be - ten wir, wir, dich, - - den ew' - gen Herr - scher, dich, den All - ge - walti -
 e lei son, ky ri e, ky ri e e lei son, e lei son, ky - ri - e e - lei - son, ky - ri - e e - lei -
 anbeten wir, an be ten, an - be - ten wir, an - be - ten, an - be - ten wir,

The organ part is marked 'senza Org.' and 'tasto solo'.

Musical score for a choral and instrumental piece, page 10. The score features multiple staves for voices and instruments, with lyrics in German. Dynamics include *ff*, *p*, *f*, and *pp*. Performance instructions like *pizz* and *arco* are present.

son. ky - ri - e e - lei - - - son, e lei - - - son.

gen. tief im Staub an - be - - - ten. an - be - - - ten wir.

son, ky - ri - e e - lei - - - son, e lei - - - son,

gen. tief im Staub an - be - - - ten. an - be - - - ten wir.

#0 *ff* *p* senza Organo *pizz* *ff* *p* *f* *p*

Allegro

Violino I.^{mo}

Violino II.^{do}

Viola

Flauti

Oboi

Clarinetto in C.

Fagotti

Corni in C.

Clarini in C.

Timpani in C.

Soprano

Alto

Tenore

Basso

Organo e
Bassi

The musical score is written for a large orchestra and a four-part choir. The orchestral parts include Violino I, Violino II, Viola, Flauti, Oboi, Clarinetto in C, Fagotti, Corni in C, Clarini in C, Timpani in C, and Organo e Bassi. The vocal parts are Soprano, Alto, Tenore, and Basso. The score is in 4/4 time and marked 'Allegro'. The key signature has one sharp (F#). The lyrics are in German. The score is divided into measures by vertical bar lines. The vocal parts have lyrics written below the notes. The instrumental parts have various musical notations including notes, rests, and dynamics. The score is printed on a single page with a page number '11' in the top right corner.

Glo - ri - a, glo - ri - a, glo - ri - a in ex - cel - sis De - o! glo - ri - a,
Preis - sey dir, Lieb' und Dank ström' aus der Herzen Glut zu dir auf! Preis und Dank,
Glo - ri - a, glo - ri - a, glo - ri - a.
Preis - sey dir, Lieb' und Dank, Glo Preis - ri a.
Preis und Dank.

Allegro ff

Soprano

Bassi con Organo

1667

ta - - - tis. bonae vo - lun - ta - - - men - tis, bonae volun - ta - tis. lau - da - mus.
 leben, ath - men. ath - - - - - wir, le - ben, athmen. sind wir, und al - les
 durchdich sind. bonae vo - lun - ta - - - - - men - tis, P bonae volun - ta - tis, lau - da - mus
 leben, ath - men, ath - - - - - wir, P le - ben, athmen, sind wir, und al - les
 durchdich sind.

Violone.
 Bassi tasto

5 = 8 = 4
 6 = = = *

1667

du bist du al les al les mus les te Seyns glo ri fi ca mus te!

ri fi ca grund und Quell bist du bist du al les al les mus les te Seyns Preis Preis und Dank sey dir!

ri fi ca grund und Quell bist du bist du al les al les mus les te Seyns glo ri fi ca mus te!

ri grand Fi ca du bist du bist du al les mus les te Seyns Preis Preis und Dank sey dir!

8 3 6 8 3 2 1 3 6 8 4 7 2 2 4 2 2 3 1667 6 4 5 *tasto solo*

sf *p*

p

Solo

Gra-ti-as a-gnus ti-bi propter magnam gloriam tu-
Stalt nicht in Blumen der Erde. wie im Glanz der Sonnendein Wieder-

Celli

p senza Organo
1667

3 5b 2 6 7 6

The first system of the musical score consists of nine staves. The top four staves (treble and bass clefs) contain complex melodic and harmonic lines with various notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). The bottom five staves are mostly empty, with some notes appearing in the fifth staff from the bottom.

Tutti
p Gratias a - gi-mus ti - bi, propter magnam glo-ri-am tu-am.
Tutti
p Ja in den Blumen der Er-de, wie im Glanz der Sonnen er - scheinst du.

Tutti *am. schein* Gratias a - - - gi-mus ti - bi. propter magnam glo-ri-am tu-am. **Solo** Do-mi - ne, De-us, rex coe-le-stis, De-us pa - ter om-ni - po - tens. Du nahst dem Geist im stil - len Denken, du nahst dem Würmchen im Frühlings -

Tutti
 Ja in den Blu - - - men der Er-de, wie im Glanz der Sonnen er - scheinst du.

Organo piano *b7*

senza Organo

Musical score for organ and voices. The score includes multiple staves with musical notation and German lyrics. The lyrics are:

Tutti *f* De-us om-ni-po-tens. *f* Je-su Chri-ste!
 Tutti *f* Nahst ihm im Früh-lings-licht. *f* Je-su Chri-ste!
 Solo *f* De-us om-ni-po-tens. Do-mi-ne fi-li u-ni-ge-ni-te Je-su Chri-ste
 Tutti *f* Du siehst die Thräne, die dich sucht, im Ver-bor-ge-nen siehst und stillst sie. Do-mi-ne De-us
f Nahst ihm im Früh-lings-licht. *f* siehst und stillst sie.
f Organo *p* 6 4 5 3 *p* 3 *tasto solo* *f* Organo *p* 6 4 5 3 *tasto solo*

Musical score for the organ and voices in the "Agnus Dei" section of a Mass. The organ part is in the upper staves, and the vocal parts are in the lower staves. The lyrics are in Latin and German.

Organ part (upper staves):
 The organ part is in the upper staves. It features a complex melodic line in the right hand and a more rhythmic accompaniment in the left hand. The key signature is one flat (B-flat), and the time signature is 4/4. The organ part is marked with dynamics such as *p* (piano), *f* (forte), and *sf* (sforzando).

Vocal parts (lower staves):
 The vocal parts are in the lower staves. They include a Soprano part, an Alto part, a Tenor part, and a Bass part. The lyrics are in Latin and German. The vocal parts are marked with dynamics such as *f* (forte) and *sf* (sforzando).

Lyrics (Latin and German):
 Agnus Dei - fi-li-us pa-tris.
 Und winkst dem Seufzer, winkst ihm Erhö-rung zu.
 Do-mi-ne De-us! a-gnus Dei.
 du winkst Er-hö-rung, du winkst Er-

Andante mosso

sf *p* *p* *p*

Clarineti in B.

De-i fi-li-us pa-tris.
hö-rung, winkst ihm Erhö-rung zu!

Solo Qui tol-lis pec-
Oft wenn in der

sf *p* *p* *p*

Cello *p* *p* *p* *p*

senza Organo

ca - ta mundi, qui tol - lis pec - ca - ta mundi, ach so fer - ne! mi - se - re - re, mi - se - re - re nobis, mi - se - re - re no - bis,
 Nacht der Schmerzen, al - ler Trost mir fer - ne stand, ach so fer - ne! kam mir Trost von dem Licht der Sterne, kam mir Trost von dei - ner Hand, Solo
 mi - se - re - re, mi - se - re - re nobis, qui
 ach so fer - ne! von dem Licht der Sterne, oft
 qui tol - lis pec - ca - ta
 oft wenn in der Nacht der

Solo

qui tol - lis pec - ca - ta mundi, susci - pe,
al - ler Hoffnung Licht ver - schwand, kam mir Licht.

cres
sus - ci - pe depre - ca - ti - o - nes.

f
sus - ci - pe, kam mir Trost, kam mir Trost, süßer Trost vom Licht.

tol - lis pec - ca - ta mundi,
wenn in der Nacht der Schmerzen,

cres
sus - ci - pe depre - ca - ti - o - nes.

mundi, Schmerzen, qui tol - lis pec - ca - ta mundi,
al - ler Er - den Trost ver - schwand, susci - pe,
kam mir Trost, kam mir Trost, süßer Trost vom Licht.

Solo dolce
 Solo
 Tutti
 nem no - stram, susci - pe, kam mir Trost, susci - pe de - pre - ca - ti - o - nem no - stram, qui se - des, qui
 der Ster - ne, susci - pe, kam mir Licht, kam mir Trost, süßer Trost von deiner Hand, vom Licht der Ster - ne, du Star - ker, du
 nem no - stram, susci - pe, kam mir Trost, susci - pe de - pre - ca - ti - o - nem no - stram, qui se - des, qui
 der Ster - ne, susci - pe, kam mir Licht, kam mir Trost, süßer Trost von deiner Hand, vom Licht der Ster - ne, du Star - ker, du
 fpo Organo fp

Musical score for "Miserere" by Johann Sebastian Bach, BWV 244. The score is for a 12-part setting, featuring 11 staves of instruments (flutes, oboes, violins, violas, cellos, and double basses) and one staff for the vocal soloist. The key signature is B-flat major (two flats). The time signature is common time (C). The score includes various musical markings such as "pizz" (pizzicato), "arco" (arco), "cres" (crescendo), "f" (forte), and "p" (piano). The lyrics are in Latin: "Miserere re-re, mi-se-re-re, mi-se-re-re no-bis, und er denkt und fühlt dich, und ist gött-lich, ist gött-lich, auchdem Stau-be." The score is numbered 1667 at the bottom.

The first system of the musical score consists of ten staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle six staves are in various clefs, including treble and bass. The music is written in a complex, multi-measure format with various notes, rests, and dynamic markings such as *sf* (sforzando) and *af* (adagio). The notation is dense and includes many slurs and ties.

The second system of the musical score features vocal staves with lyrics in Latin and German. The Latin lyrics are: "Quoniam tu solus, tu solus sanctus, tu solus dominus, tu solus altissimus, al-tis-si-mus Je-su Chri-ste Je-su Chri-". The German lyrics are: "eint von allen, Zungen, von allen Zungen, im ewigen Jubel - klang, sey Ruhm und Dank, - und Preis und Dank, Welt - schöp - fer dir ge - sun -". The staves are in various clefs and include musical notation for the vocal parts.

The organ part of the musical score is located at the bottom of the page. It consists of a single staff in bass clef, with figured bass notation. The figures are: 8, 5, 10, 8, 6, 5, 6, 6, 6, 5, 5. The organ part is marked with *sf* (sforzando) and *af* (adagio) dynamic markings.

ste!

gen!

ste!

gen!

Cum sancto spi-ri-tu in glo-riam Dei patris! A
Und al-ler Mund be-kenn'es laut: Gott ist die Lie-be A

men, cum san-cto spi-ri-tu in glo-riam
men, und al-ler Mund be-kenn'es laut, aller

coll Basso

tasto sf

1667

5 8 10 5 4 5 6 3 2 4 5 6
3 6 3 4 5 6 3 3

sf

unis

Cum sancto spi - ri - tu in glo - ria Dei pa - tris a - men.
Und al - ler Mund be - kennes laut Gott ist die Liebe a - men.

De - i pa - tris a - - - - - men.
ist die Lie - be a - - - - - men.

men, cum sancto spi - ri - tu in glo - ria Dei pa - tris a - men.
men, und al - ler Mund be - kennes laut Gott ist die Liebe a - men.

De - i pa - tris a - men.
Mund bekenn' es a - men.

Quo - - ni - am tu so - lus, tu so - lus san - - - - -
Ja - ver - eint von al - len, von al - len Zun - - - - -

c. B.

Violoncelli

8 10 3 5 8 9 10 4 5 6 10 10 10 5 6 .
3 5

3 1667 *tasto*

do - - - - - gen - - - - - mi - nus
Zun - - - - - gen sey Preis

tu - solus al - tis si - mus
sey Preis dir ge - sun - gen

Je - su, Je - su Chri - ste
von al - len, al - len Zun - gen

Quo - ni - am, quo - ni - am tu
Ver - eint, ver - eint von al - len

Quo - ni - am, quo - ni - am tu
Ja ver - eint, ver - eint von al - len

ctus, gen,
Quo - ni - am tu so - lus
Ja ver - eint sey Preis dir und Dank ge -

7 - 8 5 6 8 6

Violoncelli

am eint tu sey so Preis - lus, tu sey so Preis - lus al - tis - si - mus Je - su ew - gen Chri - ste! Ju - bel - klang!

so - lus, tu so - lus san - ctus so - lus domi - nus tu so - lus al - tis - si - mus Je - su ew - gen Chri - ste! Ju - bel - klang!

Zun - gen, sey Ruhm und Preis - dir ge - sun - gen, dir ge - sun - gen, Preis - dir ge - sun - gen im ew - gen Chri - ste! Ju - bel - klang!

so - lus tu so - lus san - ctus tu so - lus domi - nus tu so - lus al - tis - si - mus Je - su ew - gen Chri - ste! Cum sancto spi - ri - tu in glo - ri - a

Zun - gen, sey Ruhm und Preis - dir ge - sun - gen, dir ge - sun - gen, Preis - dir ge - sun - gen im ew - gen Chri - ste! Und al - ler Mund be - kenn' es laut: Gott

sanctus, tu so - lus do - mi - nus tu so - lus, tu so - lus al - tis - si - mus Je - su ew - gen Chri - ste! Cum sancto spi - ri - tu in es

sun - gen, dir Preis und Ruhm und Dank ge - sun - gen, sey Preis - dir ge - sun - gen im ew - gen Chri - ste! Und al - ler Mund be - kenn'

8 6 6 6 3 - 6 7 6 - 6 5 - 6 7 6 5 3 2 1 3 4

1667

unis

men, cum sancto spi - ri - tu in glo - ria Dei pa - tris, a -
 men, und al - ler Mund be - kenn'es laut, a -
 men, a - - - - - men, cum sancto spi - ri - tu in glo - ria Dei, a -
 men, a - - - - - men, und al - ler Mund be - kenn'es laut, be - kenn'es, a -
 men, cum sancto spi - ri - tu in glo - ria Dei pa - tris, a -
 men, und al - ler Mund be - kenn'es laut, Gott ist die Lie - be, a -
 men, a - - - - - men, a - - - - -
 Der pa - tris a -
 ist die Lie - be a -
 Celli, men,
 men, cum sancto spi - ri - tu in glo - ria Dei pa - tris, a -
 und al - ler Mund be - kenn'es laut Gott ist die Lie - be,

1667

Bassi

Figured Bass notation: 2 4 6 10 10 6 6 6 7 6 7 6 6 6 6 6 5 8 10 8 5 3 4 5 6 2 5b 3 7 6 # 2 6 3 3

cres
 cres
 cres
 unis.
 am eint tu solus san-ctus tu so-lus do-mi-nus tu so-lus al-tis-si-mus Je-su Chri-ste, cum sancto spi-ri-be
 von al-len Zun-gen im ew'gen Ju-belklang, Welt-schöpfer, sey dir Preis und Dank ge-sun-gen, und al-ler Mund
 am eint tu solus sanctus tu so-lus do-mi-nus tu so-lus al-tis-si-mus Je-su Chri-ste, cum sancto spi-ri-be
 von al-len Zun-gen im ew'gen Ju-belklang, Welt-schöpfer, sey dir Preis und Dank ge-sun-gen, und al-ler Mund
 quo-mi-am tu solus san-ctus, tu so-lus, tu so-lus al-tis-si-mus Je-su Chri-ste, cum sancto
 ja ver-eint von allen Zun-gen, von al-len, Welt-schöpfer, sey dir Preis und Dank ge-sun-gen, und al-ler
 quo-mi-am tu solus san-ctus, tu so-lus, tu so-lus al-tis-si-mus Je-su Chri-ste, cum sancto
 ja ver-eint von allen Zun-gen, von al-len, Welt-schöpfer, sey dir Preis und Dank ge-sun-gen, und al-ler
 cres
 cres
 1667 ff ff 5 5 3 5 7 8 3 7

ZWEYTER HYMNUS.

59

Allegro con brio

Violino I.^{mo}

Violino II.^{do}

Viola

Flauti

Oboi

Clarineti in C.

Fagotti

Corni in C.

Clarini in C.

Timpani

Soprano

Alto

Tenore

Basso

Violoncelli

Organo e
Bassi

The musical score is for a hymn titled "ZWEYTER HYMNUS." It is marked "Allegro con brio" and is page 59. The score includes parts for Violino I., Violino II., Viola, Flauti, Oboi, Clarineti in C., Fagotti, Corni in C., Clarini in C., Timpani, Soprano, Alto, Tenore, Basso, Violoncelli, and Organo e Bassi. The vocal parts (Soprano, Alto, Tenore, Basso) sing the lyrics: "Tutti. Cre - do, cre - do cre - do credo. in u - num De - um. Ah - nend. ah - nend schwingt der Glaube sich auf den Flü - geln." The instrumental parts include various woodwinds, brass, and strings. The organ part is marked "p senza Organo" and "f Organo 3 pleno Organo". The score is numbered 1667.

pa - trum om - ni - po - ten - tem fa - cto - rem coe - li et ter - rae coe - li et ter - rae vi - si - bilium, vi - si -
 zu dem, der un - er - forschlich, un - er - forschlich, nur im Vollgenuss unaus -

hei - li - ger Gott Ge - dan - ken factorem coe - li et ter - rae con - li et ter - rae vi - si - bilium, vi - si -
 zu dem, der un - er - forschlich, un - er - forschlich, nur im Vollgenuss unaus -

pa - trum om - ni - po - ten - tem factorem coe - li et ter - rae vi - si - bilium, vi - si -
 zu dem, der un - er - forschlich, nur im Vollgenuss unaus -

Hei - li - ger Gott Ge - dan - ken fa - cto - rem coe - li et ter - rae vi - si - bi - li - um, vi - si -
 zu dem, der un - er - forschlich, nur im Voll - ge - nuss unaus -

5 6 5 6 5 6 7 8

1667

pizz
 arco cres
 pizz
 pizz
 arco cres
 f arco
 ff
 ff
 f
 p cres
 p cres
 f
 f
 tr.

bi - - - lium omni - um *p* et in - vi - si - bi - li - um *f* et in u - num do - - - minum Je - - - sum Chri - - - stum
 denk - - - ba - - - rer Seeligkeit *p* dem Her - zen, fühl - bar ist *f* den das Geister Au - - - ge der Erst - ge - - schaff' - - - nen
 bi - - - lium omni - um *p* et in - vi - si - bi - li - um *f* et in u - num do - - - minum Je - - - sum Chri - - - stum
 denk - - - ba - - - rer Seeligkeit *p* dem Her - zen fühl - bar ist *f* den das Geister Au - - - ge der Erst - ge - - schaff' - - - nen

pizz
 arco cres
 f
 sf b7

fi - lium De-i, fi - lium De-i u-ni - ge - ni - tum et ex pa - tre natum
 nur von fer - ne in dem Ur - glanz seines Lichts er - blickt; denn die ew' - gen Räume
 fi - lium De-i, fi - lium De-i u-ni - ge - ni - tum et ex pa - tre natum an - te
 nur von fer - ne in dem Ur - glanz seines Lichts er - blickt; denn die ew' - gen Räume

8 6 5 3

1667

The first system of the score consists of ten staves of piano accompaniment. The notation is dense, with many beamed sixteenth and thirty-second notes, suggesting a fast tempo. Dynamic markings include *p* (piano), *fp* (fortissimo piano), and *sf* (sforzando). The key signature has one flat, and the time signature is 3/4.

The second system of the score features vocal staves with German lyrics and piano accompaniment. The lyrics are as follows:

an-te o-mni-a se-cu-la.
misst der Sterb-li-chen Au-ge nicht!

an-te omnia,
der Un-endlichkeit, misst Sterblicher Au-ge nicht!

omni-a
endlichkeit, misst Sterblicher Au-ge nicht!

an-te o-mni-a se-cu-la.
misst der Sterb-li-chen Au-ge nicht!

Denm de Deo,
mir in die Seele,

Linnende lumine-
Deiner Er-barmungen,

De-nm de Deo,
Wenn du die Fülle,

lumende lumine
mir in die See-le strö-mst

The piano accompaniment continues below the vocal staves, with dynamic markings such as *p*, *fp*, *sf*, *sf₆*, *sf₇*, *sf₆*, *sf_b*, and *sf_#*.

ff

ff

ff

ff

8^a

Deum verum de De-o ve-ro ge-ni-tum, ge-ni-tum non factum consubstanti-a-lem pa-tri
dann verklärst du im Glan-ze

o dann dämmert ein Stral von deiner Herrlichkeit, leuchtend mir her-nieder! consubstanti-a-lem pa-tri
dann verklärst du im Glan-ze

Deum verum de De-o ve-ro ge-ni-tum, ge-ni-tum non factum consubstanti-a-lem pa-tri
dann verklärst du im Glan-ze

o dann dämmert ein Stral von deiner Herrlichkeit, leuchtend mir her-nieder! consubstanti-a-lem pa-tri
dann verklärst du im Glan-ze

ff

7b

1667

Soprano

Bassi

per quem omnia. . . per quem omni-a . . . per quem o - - - - - omni-a fa - - - - - cta . . . sunt,

der All-gegenwart, der All-gegenwart . . . meinem Au - - - - - ge nä - - - - - her dich!

per quem omnia. . . per quem omni-a . . . per quem o - - - - - omni-a fa - - - - - cta . . . sunt,

der All-gegenwart, der All-gegenwart, meinem Au - - - - - ge nä - - - - - her dich!

1667

scendit, de-scendit, de-scen-dit de coelis, qui propternos ho-mi-nes et propter nostram sa-lu-tem, de-scen-dit,

nä-her mir strale, die Fül-le des Lichts dass schwinde, was hemmt den hö-her'n Flug, die dunke-len Schat-ten, dass schwinden,

de-scendit, de-scen-dit de coelis, qui propternos ho-mi-nes et propter nostram sa-lu-tem, de-scendit, de-

die Fül-le des Lichts dass schwinde, was hemmt den hö-her'n Flug, die dunke-len Schat-ten,

mir strale, de-scendit de coelis, qui propternos ho-mi-nes et propter nostram sa-lu-tem, dass schwinden, dass

die Fül-le des Lichts dass schwinde, was hemmt den hö-her'n Flug, die dunke-len Schat-ten,

p. tasto

Adagio

p *dim* *f* *pizz* *pizz*

in B.

Adagio

Solo

de-scendit, de-scen - dit de coe - lis. Et in-car-natus est de spi-ri-tu
 dass schwindender Er - de dunk-le Schatten! mein Geist vonden

Solo

scendit, de-scen - dit de coe - lis. Und schon ent-fesselt sich,
 schwinden, der Er - de dunk-le Schatten! Et in-car-natus est, et in-car-natus est,

Solo

Und schon ent-fesselt sich, und schon ent-fesselt sich,

p *5b* *tasto* *dim* *f* *pizz* Organo tacet

san-cto ex Mari-a virgine,
 Ban-den sei-nes Er-den-stau-beß,

de spi-ri-tu san-cto ex Mari-a virgine,
 mein Geist vonden Ban-den sei-nes Er-den-stau-beß.

de spi-ri-tu san-cto ex Mari-a virgine, et ho-mo, et ho-mo factus est. et ho-mo factus est.
 mein Geist vonden Bandenseines Erden-stau-beß, der täu-schend, der ihn umfängen hält, der ihn umfängen hält.

de spi-ri-tu san-cto ex Mari-a virgine, cri-ci-fi-xus
 mein Geist vonden Ban-den sei-nes Er-den-stau-beß. und Verlan-gen

Organo

Tutti

Tutti cru - ci - fi - xus e - ti - am pro no - bis sub Pontio Pi - la - to
auf zu ihm, den kein Gedank er - schöpft, zu ihm, den Uner - schaffnen,

cru - ci - fi - xus e - ti - am pro no - bis, cru - ci - fi - xus e - ti - am pro no - bis sub Pontio Pi - la - to
heis - ser Durst, mich kühn empor zu schwingen, auf zu ihm, den kein Gedank er - schöpft, zu ihm, den Uner - schaffnen,

Tutti cru - ci - fi - xus e - ti - am e - ti - am pro no - bis sub Pontio Pi - la - to
auf zu ihm, zu ihm, den kein Gedank er - schöpft, zu ihm, den Uner - schaffnen,

e - ti - am pro no - bis, Jn - nern, cru - ci - fi - xus e - ti - am pro no - bis sub Pontio Pi -
glüht in meinem Jn - nern, auf zu ihm, den kein Gedank er - schöpft, den kein Gedank er -

p
tasto

1667

The piano accompaniment for the first system consists of five staves. The first three staves are for the right hand, and the last two are for the left hand. The music is in a 3/4 time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Dynamics markings such as *p*, *f*, and *cres* are present throughout the system.

The second system of the score includes four vocal staves and a piano accompaniment staff. The vocal staves are for Soprano, Alto, Tenor, and Bass, each with its own line of lyrics. The lyrics are in Latin and German. The piano accompaniment is on the bottom staff, providing harmonic support for the vocalists. Dynamics markings like *p*, *f*, and *cres* are used to indicate volume changes. The system concludes with a *f* marking and a 6/4 time signature change.

Solo Tutti
passus, pas - sus et et se - pul - tus, se - pul - tus est, pas - sus
seh - nend empfindlich, dass sei - nes, sei - nes Ge - schlechts wir sind, seh - nend em -
passus, passus et se - pul - tus, se - pul - tus est, seh - nend em -
seh - nend empfindlich, dass sei - nes, sei - nes Ge - schlechts wir sind, seh - nend em -
la - to. pas - sus, pas - sus et et se - pul - tus, se - pul - tus est, pas - sus
schöpfer, seh - nend empfindlich, dass sei - nes, sei - nes Ge - schlechts wir sind, seh - nend em -

Allegro

First system of musical notation. The top three staves (treble clef) contain melodic lines with dynamics *cres*, *cres*, and *cres* respectively. The bottom three staves (bass clef) contain accompaniment. The key signature is one flat (B-flat). The tempo is marked *Allegro*. Dynamics include *f* and *sf*.

Allegro

Tutti

Second system of musical notation. It includes vocal parts with lyrics and instrumental accompaniment. The key signature is one flat (B-flat). The tempo is marked *Allegro*. Dynamics include *f* and *sf*.

Lyrics (Vocal parts):

et se - pul - tus est, et a -
 zwar zum Staub ver - brennt, auf - zu -

se - pul - tus est,
 zum Staub ver - brennt, .

et se - pul - tus est,
 zwar zum Staub ver - brennt,

pul - tus est,
 brennt zum Staub ver - brennt.

Solo

Et re - su - re - xit et re - su - re - xit ter - ti - a di - e se - cun - da scriptu - ras,
 Dennoch er - kohren, er - kohren zur Un - sterb - lich - keit, aus Tod zum Le - ben.

3 *b* *cres* *All^o* *f* *tasto* *sf*

ascendit, a - scendit in coe - lum, se - det ad dexteram ad dexteram pa - tris
 schweben, zu schweben ins Reich des Lichts, und Gott zu schau - en wie er ist
 Tutti
 a - scendit, a - scendit in coe - lum, se - det ad dexteram ad dexteram pa - tris
 zu schweben, zu schweben ins Reich des Lichts, und Gott zu schau - en wie er ist
 Tutti
 a - scendit, in coe - lum, se - det ad dexteram ad dexteram pa - tris
 zu schweben, ins Reich des Lichts, und Gott zu schau - en wie er ist
 et i - te - rum ven -
 denn einst wird aus den

ff
 1667
 67

et i-te-rum ven-tu-rus est, cum glo-ri-a, zur Herr-lich-keit, cum glo-ri-a, in-di-ca-re

die Stim-me Got-tes ru-fen, zur Herr-lich-keit, zur Herr-lich-keit, die Auser-wähl-ten

i-te-rum ven-tu-rus, ven-turus est, cum glo-ri-a, cum glo-ri-a, in-di-ca-re
einst wird aus den Grä-bern Gott ru-fen,

tu-rus ven-tu-rus est, zur Herr-lich-keit, zur Herr-lich-keit, die Auser-wähl-ten
Grä-bern Gott ru-fen

ff
ff
ff loco

iu - di - ca - re vi - vos et mortu - os, cu - ius re - gni non e - rit fi - nis
wird nie ein

und zu der Quaal der Ver - dammniss der Frevler Schaar, cu - ius re - gni non e - rit fi - nis
wird kein

iu - di - ca - re vi - vos et mortu - os, und sei - nes Rei - ches, wird nie ein En - de
und zu der Quaal der Ver - dammniss der Frevler Schaar, und sei - nes Rei - ches, wird nie ein En - de

ff 6 3 3 b3 3 8 # *tasto* 2

The musical score consists of several staves. The upper staves are for instruments, including a woodwind section (flutes, oboes, bassoons) and a string section (violins, violas, cellos, and double basses). The lower staves are for vocal parts, with lyrics in German. The score includes various musical notations such as notes, rests, trills (tr), and dynamic markings (p, loco, unis). The lyrics are in German and include phrases like "regni non", "En-de seyn", "nie", "wird nie ein", "fi nis", "non", "non!", "Et in spi-ri-tum", and "Welche Wonne, der-". The bottom of the page features a basso continuo line with figured bass notation (6, 6, 6, #7, 4, 5, 5b, 4) and the number 1667, followed by the instruction "tasto solo". The string section is labeled "Violoncelli" at the bottom right.

regni non non non e-rit fi nis non, non!

En-de seyn, nie, wird nie ein En-de seyn!

non nie, non non e-rit fi nis non, non!

regni non non non e-rit fi nis non; non!

En-de seyn, nie, wird nie ein En-de seyn, nie!

Violoncelli

1667 *tasto solo*

san - ctum do - mi - num et vi - vi - fi - can - tem,
 einst ent - hüllt zu schau'n die Räthsel dieses Le - bens.

Solo
 qui cum pa - tre fi - li - o que pro - ce - - - - dit,
 und die Weisheit seiner, seiner Füh - - - - run - gen, Solo

Violone.
 qui cum pa - tre et fi - li - o simul a - do -
 die ge - heimniss geheimniss - voll, geheimniss -

Dynamics: *mf*, *p*, *Solo*, *p*, *p_{tasto}*.
 Fingerings: 6/5, 3, 2, 6/4, 7, 9/7 = 1/7, 6/4, #, 1667, #, 7, 6/5.

musical score with vocal parts and organ accompaniment. The score includes lyrics in Latin and German, dynamic markings (cres, f, ff, sf), and performance instructions (Tutti, due Fag.).

pa-tre et fi-li-o si-mul a-do-ra-tur et con-glo-ri-fi-ca-tur. qui lo-cutus est. per prophe-tas, qui lo-

heimniss, geheimniss-voll durchs Daseyn uns ge-lei-tet, uns ge-lei-tet. Tutti die ge-heimnissvoll, durchdas Da-seyn, die ge-

ra-tur et conglo-ri-fi-ca-tur et con-glo-ri-fi-ca-tur. die ge-heimnissvoll, durchdas Da-seyn, die ge-

voll, ge-heimniss-voll durchs Da-seyn, uns ge-lei-tet, durch das Da-seyn uns gelei-tet.

1667. sf Organo sf 5b.

entus est per pro-phe-tas, et u-nam sanctam ca-tho-li-cam et a-po-stolicam ec-cle-siam

heimnissvoll uns ge-lei-tet, dann sinkt die Wolke, die der Vergan-gen-heit Jahrtausende ver-

entus est per pro-phe-tas, et u-nam sanctam ca-tho-li-cam et a-po-stolicam ec-cle-siam

heimnissvoll uns ge-lei-tet, dann sinkt die Wolke, die der Vergan-gen-heit Jahrtausende ver-

6 5 3
5b 4 3

tasto

1667

The first system of the musical score consists of ten staves. The notation is complex, featuring various note values, rests, and dynamic markings such as *f* (forte). The staves are arranged in a traditional manner, with treble and bass clefs used throughout.

The second system of the musical score includes vocal lines with lyrics in both German and Latin, and a basso continuo line with figured bass notation.

German Lyrics:
 schleierte dann rollet der Vorhang der Zu_kunft auf vorder Un_endlichkeit Ge_filden, und an_betend nieder_fal_len

Latin Lyrics:
 cle_siam confi_te_or u_nam bap_tis_mam in remis_si_onem pecca_torum, et ex_specto et ex_specto re_su_recti_werden wir in

Figured Bass:
 5 - 6 5b b 5b b9 b8 b4 3 b 6 4 - 6 - #7 8 f 2 6

1667

Vivace

p *f* *f* *f*

unis *p*

tr *Vivace*

Tutti

o dei nem nem Licht mortu-o-rum, et vi-tam ven-tu-ri se-cu-li a-men, a-men
his laut zur Mitverherrlichung uns der Ju-bel der Schöpfung ruft a-men

re-su-recti o nem mortu-o-rum, et vi-tam ven-
werden wir im Licht und ver-stum-men, his laut zur Mitver-

re-su-recti o nem mortu-o-rum,

werden wir in deinem Licht und ver-stum-men, Soprano

Bassi 6 7 6 6 5 p^o tasto *Vivace*

[illegible]

et vi - tam ven - tu - ri se - cu - li a - men

- men, bis laut zur Ver - herr - li - chung uns der Ju - bel der Schö - pfung men a - men a - men
- men, ruft, der Schö - pfung ruft

- men, et vi - tam ven - tu - ri se - cu - li a - men a - men a - men
- men, Schöpfung, der Schöpfung, der Schöpfung ruft

- men, a - men a - men a - men
Schöpfung ruft, a - men a - men a - men

10 10 10 10 10 *p* senza Organo *ff* 2 Organo 6 6 6 5 7 6 6 5 6 5 9 8 - 6 7 4 6 # *p* senza Organo

1667

A handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings such as 'p' (piano). The manuscript shows signs of age, including ink bleed-through from the reverse side and some staining. The score appears to be a single melodic line or a simple harmonic exercise.

[illegible]

Musical score for a choral and instrumental piece. The score is written for multiple staves, including vocal parts and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score includes dynamic markings such as *cres* (crescendo), *ff* (fortissimo), and *p* (piano). The tempo marking *tasto solo* is present at the bottom right.

The vocal parts (Soprano, Alto, Tenor, Bass) sing the following lyrics:

a - - - men a - - - men et vi - tam ven - tu - ri se - culi a - - - men a - - - men
 bis laut uns der Ju - bel ruft, a - - - men a - - - men
 a - - - men a - - - men et vi - tam ven - tu - ri se - culi a - - - men a - - - men
 bis laut uns der Ju - bel ruft, a - - - men a - - - men
 men, et vi - tam ven - tu - ri se - culi a - - - men a - - - men
 bis laut uns der Ju - bel ruft a - - - men a - - - men
 - men, a - - - men, et vi - tam ven - tu - ri se - culi a - - - men a - - - men
 - men, a - - - men, bis laut uns der Ju - bel ruft a - - - men a - - - men

The piano accompaniment includes markings such as *ff* and *cres*. The score concludes with the tempo marking *tasto solo*.

[illegible]

[illegible]

The musical score consists of several staves. The upper staves are for instruments, likely strings and woodwinds, with various musical notations including notes, rests, and dynamic markings such as *cres*, *ff*, *p*, and *pp*. The lower staves are for voices, with the lyrics "men, a - men, a - men, a - men, amen, a - men!" written below the notes. The score is divided into measures by vertical bar lines. At the bottom right, the text "Ende des zweiten Hymnus" is visible. At the bottom left, there are some numerical markings: 7, 6, 4, 7, and the word "tasto".

DRITTER HYMNUS.

71

Adagio

Violino I.^{mo}

Violino II.^{do}

Viola

Flauti

Oboi

Clarinetten A.

Fagotti

Corn in D.

Clarini in D.

Timpani in D.

Soprano

Alto

Tenore

Basso

Violoncelli

Organo e Bassi

Adagio

Tutti *

sempre *p* San - ctus, san - ctus, san - ctus do - mi - nus Deus Sabaoth Deus Sa - ba -

Tutti

sempre *p* Hei - lig, hei - lig, hei - lig nennt dich der Mund der Cherubim und der Se - ra

Tutti

sempre *p* San - ctus, san - ctus, san - ctus do - mi - nus Deus Sabaoth Deus Sa - ba -

Tutti

sempre *p* Hei - lig, hei - lig, hei - lig nennt dich der Mund der Cherubim und der, Se - ra

* siehe die Anmerkung am Ende.

Allegro

oth, san - - - ctus, sanctus dominus, dominus Deus Sa - ba - oth!
 phim, hei - - - lig, heilig nennt dich sterblicher Lippen Preis - Ge - sang!
 oth, san - - - ctus, sanctus dominus, dominus Deus Sa - ba - oth!
 phim, hei - - - lig, heilig nennt dich sterblicher Lippen Preis - Ge - sang!

Pleni sunt
 Voll dei - nes
 Pleni sunt coe - li et
 Voll deines Ruh - mes ist

p tasto
 cres - 47 - - - p 54
 4667
 f 6b

unis

f Pleni sunt coe - li et terra gloria tu - a ple - ni sunt coe - li et terra glori - a tu - a coe - li
Voll deines Ruh - mes ist terra gloria tu - a voll deines Ruh - mes ist Him - mel

coe - li et al - ler Lebendigen O - dem ple - ni sunt coe - li et al - ler Lebendigen O - dem
Ruh - mes ist ist voll deines Ruh - mes ist

terra et ter - ra et terra glori - a tu - a ple - ni sunt coe - li et ter - ra sunt coe - li et terra glori - a tu - a
voll deines Ruhmes ist voll deines Ruh - mes ist al - ler Leben - di - gen

Pleni sunt coe - li et al - ler Lebendigen O - dem ple - ni sunt coe - li et al - ler Lebendigen O - dem et
Voll deines Ruhmes ist et und

Celli
tasto solo
Bassi

ff *unis* sf *8a* loco

pleni sunt coe - li et ter - ra glo - ri - a
sind deiner Gü - te voll, Him - mel, Himmel und tu - a glo - ri - a tu - a glo - ri - a tua,

pleni sunt coe - li, ple - ni sunt coeli glo - ri - a
sind deiner Gü - te voll, voll deiner Gü - tesind Himmel und ErdeHimmelund Erde,Himmelund Erde.

pleni sunt coe - li et ter - ra glo - ri - a
sind deiner Gü - te voll, sind deiner Gü - te, sind Him - mel, Himmel und tu - a glo - ri - a tu - a glo - ri - a tua,

ter - ra glo - ri - a
Er - de ple - ni sunt coe - li et ter - ra coe - li et terra
voll, deiner Gü - te sind Him - mel, Him - mel und ErdeHimmelund Erde,Himmelund Erde.

ff sf sf sf sf^5_4 sf sf^7_7 ff 2 6 6 5

cres poco a poco

f

p

cres poco a poco

f

cres poco a poco

f

cres poco a poco

f

cres poco a poco

f

fag. 2. c. B.

f

f

f

f

O - - san - na in ex - cel - sis, osanna, osan - - na
 dir - dan - ken Tief und Hö - - hen, dir singen, dir jauch - zen

O - - san - na in ex - cel - sis osanna osan - - na
 dir - dan - ken Tief und Hö - - hen dir singen, dir jauch - - zen

O - - san - na in ex - cel - sis osanna osan - - na
 dir - dan - ken Tief und Hö - - hen dir singen, dir jauch - - zen

O - - san - na in ex - cel - sis osanna osan - - na
 dir - dan - ken Tief und Hö - - hen dir singen, dir jauch - - zen

O - - san - na in ex - cel - sis osanna osan - - na
 dir - dan - ken Tief und Hö - - hen dir singen, dir jauch - - zen

O - - san - na in ex - cel - sis osanna osan - - na
 dir - dan - ken Tief und Hö - - hen dir singen, dir jauch - - zen

cres poco a poco

1667

5b 6 6 6 2 4 8 4 f 3 3 3 3

san-na, zen osanna, osanna in ex-cel-sis in ex-cel-sis!
 san-na, zen die Tiefen, die Höhen, Tief'und Hö-hen, Tief'und Hö-hen!
 san-na, zen osanna, osanna in ex-cel-sis in ex-cel-sis!
 san-na, zen die Tiefen, die Höhen, Tief'und Hö-hen, Tief'und Hö-hen!

1667

Allegretto ma non troppo

Violino I^{mo}

Violino II^{do}

Viola

Flauto

Oboi

Fagotti

Soprano e
Alto

Tenore e
Basso

Coro

Soprano

Alto

Tenore

Basso

Voce solo

Violoncello
solo

Organo e
Bassi

The musical score is written for a full orchestra and a vocal ensemble. The instrumental parts include Violino I^{mo}, Violino II^{do}, Viola, Flauto, Oboi, Fagotti, Violoncello solo, and Organo e Bassi. The vocal parts are divided into a Coro (Soprano e Alto, Tenore e Basso) and four solo voices (Soprano, Alto, Tenore, Basso). The tempo is marked 'Allegretto ma non troppo'. The key signature has one flat (B-flat), and the time signature is 2/4. The lyrics are in German and Latin. The instrumental parts feature various musical notations including notes, rests, and dynamics like 'p' (piano). The vocal parts include lyrics such as 'Be-ne-dictus qui venit in nomi-ne do-mini', 'O wie seelig, wer in der Gedanken Ent-zückungen', and 'be-ne-dictus in der In-brunst'. The score is numbered 1667 at the bottom.

p pizz arco

p pizz arco

p pizz arco

p

p bene-dictus qui venit be-ne-dictus qui venit bene-

p und Er-hörung; Er-hörung und Er-hörung Er-hörung o wie

bene-dictus qui venit be-ne-dictus in nomi-ne no-mine do-mi-

Erhörung in sei-ner Lie-be

nomi-ne, nomi-ne domini, und Erhörung; Erhörung; und Er-hörung qui ve-nit in nomi-ne no-mine Lie-be

seinen Erbarmungen dürstete, in sei-ner Lieb-be in sei-ner

bene-dictus qui venit be-ne-dictus in nomi-ne no-mine do-mi-

Erhörung in sei-ner

und Erhörung; Erhörung; und Er-hörung qui ve-nit in nomi-ne no-mine Lie-be

in sei-ner Lieb-be in sei-ner

p pizz

p 6 4 6 2 6 8 2 6 1667 6 2 6 *tasto* pizz arco 6 4

The musical score is written for a church cantata, featuring multiple staves with vocal and instrumental parts. The lyrics are in Latin and German. The score includes dynamic markings like "p" (piano) and "dim" (diminuendo), and a tempo marking "P. tasto" at the bottom.

The lyrics are as follows:

venit in nomi-ne do-mi-ni,
 bey ihm, wer bey ihm Er-hörung fand.
 be-ne-di-ctus qui ve-nit, be-ne-di-ctus qui ve-nit in no-mi-ne
 süsse An-dacht du Jn-brunst des Ge-be-tes, du stil-lest das Seh-nen des
 no-mi-ne no-sei-ner Lie-be fand,
 Lie-be, in do-mi-ni, Lie-be fand,
 no-mi-ne no-sei-ner Lie-be fand,
 Lie-be, in no-sei-ner Lie-be fand,
 P. tasto

Endlichen!

be-ne-dictus qui venit in no-mi-ne do-mi-ni;

o wie seelig wer in der Gedanken Ent-zückungen,

be-ne-dictus qui venit in no-mi-ne do-mi-ni

o wie seelig wer in der Gedanken Ent-zückungen.

| | | |
|-------------------------|-------------------------------------|------|
| be - - ne - dictus qui | venit in nomine do - mi - ni | in |
| in - der Jnbrunst, dass | näher ihm, näher ihm Gott vernimmt. | dass |

[illegible]

be - - ne - dictus
in dem Fluge - - - - - dass näher ihm näher ihm

be - - ne - dictus
des - - Ge - betes

Musical score for a choral and instrumental work, page 85. The score includes parts for Corni, Clarini, Timp., and voices. The key signature is one flat (B-flat), and the time signature is 3/4.

Instrumental Parts:

- Corni:** Features a melodic line with dynamic markings *cres*, *f*, *sf*, and *p*.
- Clarini:** Features a melodic line with dynamic markings *f*, *sf*, and *p*.
- Timp.:** Features a rhythmic line with dynamic markings *f*, *pp*, and *p*.

Vocal Parts:

- Chorus (Soprano, Alto, Tenor, Bass):**
 - Soprano:** *in nomine do - mi - ni qui ve - nit in*
 - Alto:** *o heiliger An - - dacht Flug - du stil - lest das*
 - Tenors:**
 - no - mi - ne nomine do - mi - ni be - ne - dictus qui venit qui ve - - nit
 - nä - her ihm, näher ihm Gott vernimmt, dass ihm näher Gott vernimmt, dass
 - Bass:**
 - do - mi - ni qui venit in nomine do - mi - ni be - ne - dictus qui ve - - nit
 - Gott vernimmt, dass näher ihm, näher ihm Gott vernimmt, dass

Performance Instructions:

- tasto* (piano)
- cres.* (crescendo)
- f* (forte)
- sf* (sforzando)
- p* (piano)

The score concludes with a final measure marked *f* and *sf*, followed by a *p* marking and the instruction *tasto*.

Violin I: pizz, arco, pizz, arco, cresc

Violin II: pizz, arco, pizz, arco, cresc

Viola: pizz, arco, pizz, arco, cresc

Cello: p, Solo, pp unis, p, cresc

Bass: p, cresc

Vocal Soloist: p bene-dictus qui venit, o wie seelig, wie seelig, no-mine do-mi-ni benedictus, qui venit in no-mine do-mi-ni, sei-ner in sei-ner Lie-be fand, wer Erhörung, Erhörung in sei-ner Lie-be, qui ve-nit in no-mine do-mi-ni benedictus, qui venit in no-mine do-mi-ni, in sei-ner in sei-ner Lie-be fand, wer Erhörung, Erhörung in sei-ner Lie-be, ve-nit in no-mine do-mi-ni, sei-ner in, sei-ner Lie-be fand, in no-mine do-mi-ni Erhörung in sei-ner Lie-be

Violin I (bottom): pizz, arco, p 6/4, 6/5, 6/4, 6/5, 2 pizz, arco, cresc

ff

p

f

ff

p

cres

Cornu

Clarini

Timp.

ff

p

cres

cres

cres

cres

f benedictus, benedictus, qui venit in nomi-ne do-mi-ni! bene-di-ctus, qui venit, qui

f o wie seelig, o wie seelig, wer bey ihm,wer bey ihm Er-hörung fand! heil'ger Glaube, du stillest, du

cres

ni, bene-dictus bene-dictus qui venitqui ve - nit in no-mine do - mi - ni!

fand, wer Er-hörung, wer Er-hörung,Erhörung in sei - ner, sei - ner,in,sei - ner Lie - be fand!

ni, bene-dictus, bene-dictus qui venitqui ve - nit in no-mine do - mi - ni!

fand, wer Er-hörung, wer Er-hörung,Erhörung qui ve - nit qui ve - nit in no-mine do-mi - ni! in sei - ner, in sei - ner, in sei - ner Lie-be fand!

f 6 *ff* *p* 7 *cres*

1667

bene - di - - - ctus, qui.
 süsse An - - - dacht, du
 dictus, seelig, bene - dictus qui ve - nit, in nomi-ne do - mi - ni,
 ctus, lig, - und Er - hö-rung, Er - hö - rung, in seiner Lie - be fand,
 qui venit in no-mi-ne do - mi - ni, in nomi-ne domi - ni in nomine do - mi - ni,
 wer nach seinen Er - barmungen dür - ste - te, Erhö-rung in seiner Lieb' nomine Lie - be fand,
 in seiner

1667 *f* *p* *tasto*

Musical score for page 89, featuring multiple staves with vocal and instrumental parts. The score includes dynamic markings such as *dim*, *sempre più p*, *cres*, and *pp*. The lyrics are in Latin and German.

Latin lyrics: *ve - nit be - ne - di - ctus qui ve - nit in no - mi - ne do - mi - ni .*

German lyrics: *In - brunst des Ge - be - tes du stil - lest das Seh - nen des End - li - chen .*

Additional lyrics: *in nomine do - mi - ni .*
Er - hö - rung, Erhö - rung fand .
in nomine do - mi - ni .
Er - hö - rung, Erhö - rung fand .

Performance instructions: *senza Organo*, *dim*, *pp*.

Allegro

Flauti *f*
 Oboi
 Clarinetti
 Fagotti *p*
 Corni
 Clarini
 Timpani

O - - - san - na in ex - cel - - sis o - sanna, o san - - na,
 Dir jauch - zen Tief'und Hö - - - hen, dir danken, dir jauch - zen,

f O - - - san - na in ex - cel - - sis, o - sanna, o - san - - na, o - sanna, o -
 Dir jauch - zen Tief'und Hö - - - hen, dir danken, dir jauch - - - zen, dir singen, dir

O - - - san - na in ex - cel - - sis, o - sanna, o - san -
 Dir jauch - zen Tief und Hö - - - hen, dir danken, dir dan - -

Organo con Soprano e Alto
 Violoncelli
 Bassi cres.

O - - - san - - na in ex -
 Dir dan - - ken Tief und

Allegro

piu *f* *sf* *ff*
 piu *f* *sf* *ff*
 Fag. 2^o c. B. *f* *sf* *ff*
 o - - - san - na, osanna, o - san - na in ex - cel - - - sis, in ex - cel - - - sis!
 sanna osan - - - na, dir singen, dir jauchzen Tief'und Hö - - - hen, Tief'und Hö - - - hen!
 - - - - - na, o - - - san - na, osanna, o - san - na in ex - cel - - - sis, in ex - cel - - - sis!
 cel - - - sis osan - na, osan - - - na, dir singen, dir jauchzen Tief'und Hö - - - hen, Tief'und Hö - - - hen!
 Hö - - - hen dir dan - ken, dir dan - - - ken, dir singen, dir jauchzen Tief'und Hö - - - hen, Tief'und Hö - - - hen!

1667

Poco Andante

Violino I.^{mo}Violino II.^{do}

Viola

Flauti

Oboi

Clarineti in C.

Fagotti

Corni in C.

Clarini

Timpani
in C.G.

Soprano

Alto

Tenore

Basso

Organo e
Bassi

Violino I.^{mo} pizz arco cres *f* *p* pizz arco *pp* cres

Violino II.^{do} pizz arco cres *f* *p* pizz arco *pp* cres

Viola pizz arco cres *f* *p* pizz *pp* arco cres

Flauti pizz *pp* arco cres

Oboi *pp* cres *f* *pp* cres

Clarineti in C. *pp* *cres* *f* *pp* *cres*

Fagotti *pp* *cres* *f* *pp* *cres*

Corni in C. *pp* *cres* *f* *pp* *cres*

Clarini *pp* *cres* *f* *pp* *cres*

Timpani in C.G. *pp* *cres* *f* *pp* *cres*

Soprano *cres* *f* *p* *f* *A - gnus*

Alto *cres* *f* *p* *f* *Gott des*

Tenore *cres* *f* *p* *f* *A - gnus*

Basso *cres* *f* *p* *f* *Gott des*

Organo e Bassi Poco Andante Geist der Liebe Violoncelli *f* *p* *pp* *cres* *f* *pp* *cres*

1667

f *p* *cres* *f* *p* *cres* *f*
 De-i qui tollis qui tollis peccata mun-di mise-re-re, mise-re-re, mise-re-re no-
 Trostes, des Auge tief ins Verborg'neschau-et, o er-bar-me, o er-bar-me, deiner, deiner Menschheit
 De-i qui tollis qui tollis peccata mun-di, mise-re-re, mise-re-re, mise-re-re no-
 Trostes, qui tol-lis des Auge o er-bar-me, o er-bar-me, deiner, deiner Menschheit
p *cres* *p* *f* *p* *cres* *f*
 6 5 *p* *tasto* 7 6 6 7 *cres* 6 4 3 *f*

1667

musical score for voice and piano. The score is written on 14 staves. The top 10 staves are for the piano accompaniment, and the bottom 4 staves are for the voice. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are in German and are written below the voice staves.

dim
p
pp
pp
pp
bis!
p
p
p
pizz
tasto
1667
tasto

mi - se - re - re no - bis!
dei - ner, dei - ner, Mensch - heit dich!
o erbar - me der Mensch - heit dich!
mi - se - re - re no - bis!
o erbar - me der Mensch - heit dich!

A page of a musical score for a choir and orchestra. The score is in G major (one sharp) and 4/4 time. It features a large choir with four parts (Soprano, Alto, Tenor, Bass) and an orchestra with strings and woodwinds. The lyrics are in Latin and German. The page includes dynamic markings like 'cres', 'f', and 'p', and articulation marks like 'acc' and 'stacc'. The bottom of the page has a figured bass line for the basso continuo.

do - na no - bis pa - - - cem do - na no - - - bis pa - - - cem pa - - - cem pa - - - cem

neig' uns dein mil - des An - - - tltz : gieb uns, o gieb uns pa - - - cem pa - cem Frie - - den

do - na no - bis pa - - - cem do - na no - bis pa - - - cem pa - cem pa - - - cem

neig' uns mild dein - An - - - tltz do - na no - bis gieb uns, o gieb uns pa - - - cem pa - cem Frie - - den

1667

The musical score is arranged in ten staves. The top six staves represent the orchestra, and the bottom four represent the choir. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings like *cres*, *f*, *ff*, and *sf*. The choir parts include German lyrics.

Orchestra Staves (Top 6):

- Staff 1: Treble clef, *cres* marking.
- Staff 2: Treble clef, *cres* marking.
- Staff 3: Treble clef, *cres* marking.
- Staff 4: Treble clef, *cres* marking.
- Staff 5: Bass clef, *cres* marking.
- Staff 6: Bass clef, *cres* marking.

Choir Staves (Bottom 4):

- Staff 7: Treble clef, lyrics: *agnus Dei qui tol-lis pec-ca-ta mun-di*
- Staff 8: Treble clef, lyrics: *lass das Dunkel der Prüfung der Prü-fung schwin-den*
- Staff 9: Bass clef, lyrics: *agnus Dei qui tol-lis pec-ca-ta mun-di*
- Staff 10: Bass clef, lyrics: *lass das Dunkel der Prüfung der Prü-fung schwin-den*

At the bottom of the page, there are additional markings: *cres*, $\frac{6b}{4}$, $\frac{7b}{4}$, $\frac{2b}{4}$, $\frac{1667}{4}$, and $\frac{6b}{4}$.

pp

pizz

pizz

pizz

Solo

dolce

p

mise - re - re

mise - re - re

mise - re - re

no - bis

do - na

do - na

p

und er - barne

deiner Menschheit

und er - barne

deiner, deiner Menschheit dich

Va - ter

Va - ter

p

misere-re

mise - re - re

mise - re - re

no - bis

do - na

do - na

p

und erbarne

deiner Menschheit

und erbarne

deiner, deiner Menschheit dich

Va - ter

Va - ter

pp *tasto*

1667

pizz

pizz

arco

pizz

arco

Solo

p

p

Solo

Tutti

Solo

Tutti

do - na do - na no - bis pa - - - cem,

pa - - - cem,

do - na no - bis pa - - - cem, pa - cem,

Solo

Tutti

Solo

Tutti

neig' uns, neig' uns mild dein An - - - tltz,

Va - - - ter,

do - na no - bis pa - - - cem, gieb uns,

Solo

Tutti

Solo

Tutti

do - na dona no - bis pa - - - cem,

pa - - - cem,

do - na no - bis pa - - - cem, gieb uns Heil und Frie - - - den, pa - cem,

Solo

Tutti

Solo

Tutti

An - - - tltz,

Va - - - ter,

do - na no - bis pa - - - cem, gieb uns Frieden, Frie - - - den, gieb uns,

pizz

7

1667

arco

6 6 6

4 5 6

6

6 6 6

4 5 6

Musical score for a choral and instrumental work. The score includes staves for Soprano, Alto, Tenor, Bass, and Piano. The music is written in a key with one sharp (F#) and a common time signature. The score includes dynamic markings such as *cres*, *ff*, *f*, and *p*, and articulation markings like *sempre piano*. The lyrics are in Latin:

pa-cem, do-na no-bis pa-cem, gieb uns, gieb uns Heil und Frie-den, pa-cem, do-na no-bis pa-cem, gieb uns, gieb uns Heil und Frie-den.

The bottom of the page features figured bass notation and the number 1667.

The musical score consists of multiple staves. The upper section features instrumental parts with various dynamic markings: *p*, *pp*, *f*, *sf*, and *sfz*. The lower section contains vocal parts with the following lyrics:

cem: ter, do - na do - na no - bis pa - cem pa - cem, do - na no - bis pa - cem
 cem: ter, neig' uns mild dein An - tltz neig' dein An - tltz, gieb uns Heil und Frie - den
 cem: ter, do - na do - na no - bis pa - cem pa - cem, do - na no - bis pa - cem
 cem: ter, do - na no - bis neig' dein An - tltz neig' dein An - tltz, gieb uns Heil und Frie - den

The bottom of the page includes a double bar line with the number 1667, and a key signature change to D major (two sharps) indicated by the notes F# and C#.

sempre piano

f *pa Va* *cem, ter,* *pa Va* *cem, ter,* *do - na do - na no -*

f *pa Va* *cem, ter,* *pa Va* *cem, ter,* *neig' uns mild dein An -*

f *pa Va* *cem, ter,* *pa Va* *cem, ter,* *do - na do - na no -*

f *pa Va* *cem, ter,* *pa Va* *cem, ter,* *do - na no -*

f *pa Va* *cem, ter,* *pa Va* *cem, ter,* *neig' dein An -*

5 2 6 5

1667

[illegible]

The image shows a page of a musical score, likely for a Kyrie. The score is written for multiple staves, including instrumental parts (pizzicato and arco) and vocal parts. The tempo is marked "Andante con moto tempo da Kyrie". The lyrics are in German, including "do - na no - bis pa - cem, pa - cem, do - na no - bis pa - cem" and "gieb uns Heil und Frie - den, neig o neig uns mild dein An -". The score includes various musical notations such as notes, rests, and dynamic markings like "pizz", "arco", "p", "f", and "cres". The page number "1667" is visible at the bottom.

Musical score for the first system, measures 1-16. The score includes a piano accompaniment with multiple staves. Dynamics include *f*, *p*, and *pizz*. A *cres* marking is present in the third staff.

Musical score for the second system, measures 17-32. It includes vocal parts with German lyrics and a piano accompaniment. Dynamics include *f*, *p*, and *pizz*. The system ends with **FINE**.

cern: pa - - - cern: dona no - bis *p* pa - - - cern, *p* pa - - - cern, pa - - - cern.
 tltz, dein An - - - tltz, giebuns Heil und Frie - den, *p* Va - - - ter; Frie - - - den!
 tltz, giebuns Heil und Frie - den, *p* Va - - - ter; Frie - - - den!
 pa - - - cern, dona no - bis *p* pa - - - cern, *p* pa - - - cern, pa - - - cern.
 tltz, dein An - - - tltz, giebuns Heil und *p* Frie - den, *p* Va - - - ter; Frie - - - den!
 c. B.

6 6 5 6 *f* 6 4 *p* *pizz*

Anmerkung. Seite 71, im Sanctus können auch bey der enharmonischen Verwechslung im 6, 7 und 8 Takte statt der Bee die Krenze bey behalten werden, nemlich so:

The image shows a musical score for three voices (Soprano, Alto, and Bass) in G major (one sharp). The time signature is 3/4. The score covers measures 6, 7, and 8. The lyrics are: "san - ctus, sanctus do - mi - nus De - us Sa - ba - oth" for the first line and "hei - lig, hei - lig nennt dich der Mund der Cherubim" for the second line. The notation includes various musical symbols such as notes, rests, and accidentals.

san - ctus, sanctus do - mi - nus De - us Sa - ba - oth

hei - lig, hei - lig nennt dich der Mund der Cherubim